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ABSTRACT

Using different approaches when viewing art is critical because it provokes the viewer to go beyond a cursory glance and the influence of the historical period, and the influence of the culture in which it was created. In this resource kit three approaches to looking at art are examined including the examination of the elements of art, the sensory, and the aesthetic methods. The kit contains a presentation for 10 slides representing artworks found in the permanent collection of the J. B. Speed Museum (Kentucky), a teacher's manual, and an evaluation sheet. The elements of art are explored through topics and works by the following artists: (1) "About the Effect of the Color on the Viewer" (Fauve Landscape); (2) "About the Effect of Shapes in the Composition" (Interior with Woman in Red Dress); (3) "About Simplified Line in Sculpture" (Mademoiselle Pogany); and (4) "About Implied Texture" (Portrait of Madame Adelaide de France, Daughter of Louis XV). The sensory approach is used to investigate: (5) "About the Sense of Taste" (Still Life); (6) "About the Sense of Smell" (Floral Still Life); and (7) "About the Sense of Feeling" (View of Leiden). Cultural aesthetic understanding is examined in: (8) "About Cultural Style" (The God Thoth with Ibis Head); (9) "About Spirituality" (Ceremonial Antelope Dance Headdress); and (10) "About Aesthetic Considerations" (Woman's Dress). The manual includes a "Preface"; "Questioning Strategies"; a "Resource Sheet" for each image providing background information and offering sample questions for initiating classroom discussion; a "Glossary"; a "List of Slides"; and a 10-item "Bibliography." (MM)

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THE J.B. SPEED ART MUSEUM

APPROACHES FOR LOOKING AT ART

A RESOURCE KIT

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APPROACHES FOR LOOKING AT ART

TABLE OF CONTENTS

	Page
Preface	2
How to Use the Resource Kit	3
Questioning Strategies	4
Resources for More Questioning Strategies	6
Reference Sheets (one sheet per artwork)	
THROUGH THE ELEMENTS OF ART...	
<i>Fauve Landscape</i>	7
About the Effect of Color on the Viewer	
<i>Interior with Woman in Red Dress</i>	8
About the Effect of Shapes in Composition	
<i>Mademoiselle Pogany</i>	9
About Simplified Line in Sculpture	
<i>Portrait of Madame Adelaide de France, Daughter of Louis XV</i>	10
About Implied Texture	
THROUGH A SENSORY PERSPECTIVE...	
<i>Still Life</i>	11
About the Sense of Taste	
<i>Floral Still Life</i>	12
About the Sense of Smell	
<i>View of Leiden</i>	13
About the Sense of Feeling	
THROUGH CULTURAL UNDERSTANDING...	
<i>The God Thoth with Ibis Head</i>	14
About Cultural Style	
<i>Ceremonial Antelope Dance Headdress (Chi Wara)</i>	15
About Spirituality	
<i>Woman's Dress</i>	16
About Aesthetic Considerations	
Glossary of Art Terms	17
Slide List/Pronunciation Guide	20
General Bibliography	21

RESOURCE KIT EVALUATION SHEET

Name of Resource Kit: _____

Grade Level (4th, 12th, etc.): _____

Subject or Curriculum Unit: _____
(Ex. Social Studies, French Revolution)

Class Level (AP, Resource, Self-Contained): _____

Please answer any or all of the questions below:

Where did you obtain this resource? (check one)

- ☐ JCPS Curriculum Resource Center
- ☐ A fellow educator
- ☐ The JBSpeed Art Museum
- ☐ School library

How many slides did you use from this kit? _____ Which slides created the greatest depth of classroom discussion by the students?

How was the artwork integrated into your classroom presentation? What other suggestions do you have for creative uses of this kit?

Please circle the number which best describes your evaluation of the following components of the Resource Kit:

	Excellent	Good	Satisfactory	Needs Improvement
How to Use the Kit Sheet	4	3	2	1
Questioning Strategies Sheet	4	3	2	1
Artwork Reference Sheets	4	3	2	1
General Bibliography	4	3	2	1

What would you change about this kit? _____

Do you plan a follow-up museum visit to view the artwork firsthand? ☐ Yes ☐ No

Teacher: _____ School: _____

Please remove this page from the kit, fold, and return by mail or JCPS Pony System.

THANK YOU!

THE J.B.SPEED ART MUSEUM
2035 South Third Street
PO Box 2600
Louisville, KY 40201-2600

APPROACHES FOR LOOKING AT ART

PREFACE

There are various ways to look at art, but three ways which are explored in *Approaches for Looking at Art* include the examination of the elements of art, as well as the sensory, and aesthetic methods of looking at art. Using different approaches when viewing art is critical because it provokes the viewer to go beyond a cursory glance and examine artwork according to a specific style, expressive content, the influence of the historical period, the influence of the culture in which it was created, and many other reasons.

One of the ways to approach looking at art is to explore the elements of art (line, shape, color, texture and value for example) which form the structure of the artwork and help the viewer to closely examine the artwork without just giving a subjective opinion. This also gives the viewer a starting point to describe the characteristics of an artwork before rushing to evaluate it. Also the approach can be used to go beyond the basic elements in an artwork to explore and compare the unique effects of their use when applied to a specific artistic situation.

Another way to approach looking at art is through the senses. This resource kit explores how artists appealed to the senses of taste, smell, and feeling through illusion, thus capturing the attention of the viewer. For instance, Dutch still-life works capture the illusion of a realistic meal by using a combination of layers of glazes and impasto techniques. The glimmer on meat and the realistic surface quality of fruit and bread heighten the viewer's sensory experience and anticipation.

The third approach to looking at art explored in this kit is the aesthetic. In this approach, the viewer has the opportunity to approach the beauty of the artwork from different cultures with stylistic, cultural, and spiritual considerations. For example, an African mask on display in a museum cannot be fully understood without examining the culture from which it came. The dance, costumes, and the cries from the audience all help to make the spiritual being, which inhabits the mask, come alive.

What these approaches will teach the viewer is that there are many ways to look at artwork in order to examine the style of the artist, the expressive content, the sensory content, or the emotional impact of the artwork. From using these approaches, the viewer will be able to look at a work of art, then analyze it and raise questions. This will in turn make the experience with an artwork personal, intimate, more meaningful and broaden the outlook and attitude of the viewer. New discoveries can occur when viewing each artwork, from an initial impression to a close familiarity. With each visit to the museum or gallery, the viewer will have a new opportunity to interpret and evaluate art.

HOW TO USE THE J.B. SPEED ART MUSEUM RESOURCE KIT

This Classroom Resource Kit consists of: a folder containing a sheet of 12 slides representing artworks found in the permanent collection of the J.B. Speed Art Museum, one or more evaluation sheets, and the manual which you are now reading. Within this manual, you will find:

A **preface** which briefly establishes a broad base for the kit's particular theme.

Questioning strategies which establish an interactive approach to exploring artwork.

Reference sheets (one for each artwork featured in the kit), each of which contains:

- An Explanation of Artwork Information:

SLIDE:	Identification number
ARTIST:	Name of the artist (Nationality, life dates)
TITLE:	Title of the artwork, year the work was completed ("c." before the date means "circa" or "approximate".)
MEDIUM:	Materials and surface used by the artist to create the work
SIZE:	Height and width of the artwork
ACCESSION NO.	signifies the year and sequence in which the artwork was acquired by the Museum (Example: 72.36 identifies the 36th work acquired in 1972).

Information identifying the persons, funds or organization responsible for the Museum's acquisition of the work.

- Concise background information about:
 - the specific artist or artists of the period;
 - the individual artwork selected;
 - how the artwork relates to the theme of the resource kit.
- Sample questions to help initiate classroom discussion.
- Sample artwork reference for comparison/contrast. An asterisk (*) signifies a reproduction of this artwork can be found in one of the written resources listed at the bottom of that page. Where no notation is given, the artwork can be found in one of the major art history textbooks cited in the general bibliography.
- Two or more written resources which provide additional information.

A **glossary** which defines art terms that may be unfamiliar.

A **list of slides** provided in the kit with a **pronunciation guide** to the names of certain artists represented in the kit.

A **general bibliography** for the specific theme of the kit.

(Note: On occasion individual artworks are on loan to other museums or unavailable due to conservation. If planning a follow-up tour and study visit at the Museum based on this resource kit, notify the Tour Coordinator of the specific resource kit or slides being referenced and the Education Department will be able to identify any works not available at the time of your visit.)

You may obtain a list of Names/Addresses/Phone Numbers for institutions from which slides or reproductions of major artworks can be ordered by contacting the Associate Curator of Education, School Programs at The J.B. Speed Art Museum.

QUESTIONING STRATEGIES

This section is designed to stimulate visual skills, define vocabulary, encourage discussion and to promote higher-level thinking skills by providing a framework of progressive questioning strategies. These questions can be used with any image and should aid in adapting the various artworks to a wide variety of subject matter. Resources for additional questioning methods follows this section for further development of questioning strategies and thinking skills.

QUESTIONS THAT DESCRIBE: These questions help to clarify WHAT makes a work of art.

- What do you see?
Learn to distinguish between objective answers (ie. "a dog") and subjective answers (ie. "It looks like Lassie").
- Take an inventory of the work.
List what is seen in the work and where it is located (ie. "I see a man standing by a house in the middle of a rectangular painting").
- Can you describe a part of the work without pointing to it?
For example, "There are large, irregular blotches of red and yellow colors in the bottom left-hand corner of the work." Make language and vocabulary do the describing.
- Describe what you feel is the single most distinguishing feature of this work.
In some works, your answer could be color, line, shapes; in other works, it may be size, mood or technique. (ie. those works that emphasize the elements and principles of design).
- What is the object made from?
Is it an oil painting? A stone sculpture? A piece constructed from objects used in daily life, such as plastic containers? How do you think this piece would be different if made out of different materials? For example, oil painting will tend to have a glossy sheen and can enable the artist to depict small details accurately, if desired.

QUESTIONS THAT ANALYZE: These questions look at the components of HOW a work is organized.

- Can you find lines in the work?
Do the lines form shapes? Do they lead or direct to one particular part of the work?
Are they curved or zig-zag lines?
- What sort of colors are used?
Can you name the main colors? Are they grouped together or organized in some way?
Are they mainly bright or dull colors?
- Is there a "mood" to the work?
Is the work dark and somber overall? Or generally light? Can you locate a source of light?
- Do the objects appear to have volume or look three-dimensional?
If the surface of the work is flat, how has the artist made the objects look full and real? (Through shading and outline?) If a sculpture, how does the form reflect light? Are there shadows?
Can you look around it? Can you look through parts of it?
- Can you see into the distance of the work?
Is there a horizon line? Do parts of the work help to lead the eye into the background or distance?
Do some of the objects seem to fade into the distance or is most of the work up front in the foreground?
- What is the surface of the work like?
Is it smooth and glossy? Or is the texture of the surface rough? If the surface is smooth, are there implied textures such as velvet, grass, tree bark?

QUESTIONS THAT INTERPRET: These questions address possible meanings of the work.

- Using what has been learned from the two previous sections ("Questions That Describe" and "Questions that Analyze") discuss **ideas** that might be suggested by the title or by other elements such as shape, color, or texture.

For example, the painting entitled *Vietnam* by Robert Goodnough might reflect the idea of war. Discuss how this can be described in the work.

- What do you think the artist's intent for this work was? Is it clear? Can a viewer know what the artist's intent is?
- Educators might research some of the contextual background or period style of an artwork and have students discuss how the work reflects a particular time period.

For example, the tapestry by Philippe Behagle *Louis XIV Vanquishes Evil* can be also discussed on several levels—French Baroque or Aristocratic Baroque style, use of classical mythology for political propaganda etc.

- Why is the work organized in this way? Can we learn something of the artist's intentions?

QUESTIONS THAT EVALUATE: These questions explore the quality of the work.

- How did the artist come to the decisions he made in creating the artwork? Would you have made the same decisions?
- Did the artist want the viewer to be impressed?
- Did the artist involve you, the viewer, in the artwork?
- Do all the parts of the composition work together as a whole?
- Does the artwork communicate a major idea or emotional response? Does the artwork need to communicate ideas or feelings for you to appreciate it?

RESOURCES FOR MORE QUESTIONING STRATEGIES

Bloom, Benjamin S., Editor. *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain*. New York: David McKay Company, 1956.

This handbook provides for the classification of cognitive educational goals: knowledge, comprehension, application, analysis, synthesis, and evaluation. This model is intended to be a classification of student behaviors which represent the intended outcomes of the educational processes. The learning that takes place is hierarchical, starting with the simple processes and advancing to the complex processes.

Dobbs, Stephen Mark. *The DBAE Handbook: An Overview of Discipline Based Art Education*. Santa Monica, CA: The Getty Center for Education in the Arts, 1992.

An examination of elements and implementation strategies for Discipline Based Art Education. The Appendixes section provides concise descriptions of the study approaches of DBAE, aesthetic scanning, Edmund Feldman and Gene Mittler.

Feldman, Edmund Burke. *Varieties of Visual Experience*. 3rd ed. New York: Harry N. Abrams, 1987.

Chapter sixteen deals with Feldman's Critical Approach model of art criticism. Description, Formal Analysis, Interpretation, and Evaluation/Judgment are the four stages of "Art-critical performance." The systematic stages build upon each other, thus allowing the student to gain an appreciation of art while taking the role of a critic.

Hamblen, Karen A. "An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy." *Studies in Art Education*, 1984 (26), pp. 41-50.

The FASE (Factual, Analytical, Synthesis, Evaluative) model incorporates Bloom's Taxonomy and leads into the development of the questioning strategies. This model offers elaborations and clarifications based upon Feldman's Critical Approach model and it offers the reader questioning examples which integrate the two art criticism theories.

Krathwol, David R., Benjamin S. Bloom, and Bertram B. Masia. *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain*. New York: David McKay Company, 1964.

This handbook deals with the affective domain or the development of interests, commitments, emotions, values, attitudes, and appreciations. The classifications of the affective domain are: receiving, responding, valuing, conceptualizing, organizing, and characterizing on a value complex. This book provides the reader with the necessary information to develop questioning strategies and objectives which correspond to the affective domain's educational goals.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE ELEMENT OF COLOR

SLIDE: #1

ARTIST: Louis Valtat (French, 1869-1952)

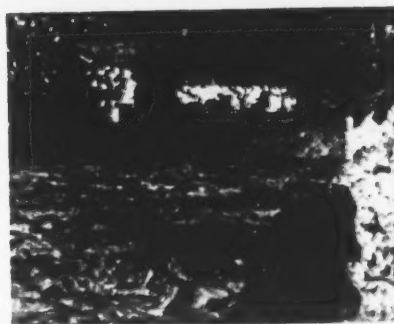
TITLE: *Fauve Landscape*, 1905-1906

MEDIUM: Oil on Canvas

SIZE: Height 25 in.; width, 31 1/4 in.

ACCESSION NO. 64.31.13

Bequest of Mrs. Blakemore Wheeler



ABOUT THE ARTIST: The French painter Louis Valtat received a traditional education in the arts at Versailles. He exhibited with the Independents (more commonly known as the Impressionists) in 1889 and as early as 1892 began using a very vivid palette of pure color which contributed to a new movement in art. Perhaps his stays in the south of France, Spain and Algeria, with the strong local color and intense southern sun, influenced his artwork. Joining other painters who were emphasizing a new way of using color for expression, he exhibited his work at the Salon d'Automne in 1905. While some historians consider him a part of the Fauve movement which evolved from this exhibition, Valtat remained more traditional in his work. He maintained a simple style, closer to reality than that of other Fauves. However, whether in his landscapes, still lifes or figure studies, his pure hues and rapid brushstrokes capture the essence of the movement. Valtat continued to be a prolific painter until he lost his sight at the age of seventy-nine due to illness.

ABOUT THE ARTWORK: With its color intensity, *Fauve Landscape* displays the vigorous brushstrokes used by Louis Valtat. In the foreground of the artwork, two young boys sit together; a woman with a yellow straw hat sits to their right. Behind the group of figures is an ivory building with cypress trees before it. Particularly representative of the Fauve color movement, the building includes swirling hues of green and blue, beige, gold and pink. The earth contains dashes of green, red and blue on a pink ground. Although Valtat never closely aligned with the Fauves, his use of animated, pure color aided him in creating an improvisational expression of what he viewed as an artist.

ABOUT THE EFFECT OF COLOR: Color can be discussed in terms of scientific theories or technical formulas. It can also be evaluated according to how viewers react to it, for color evokes deep, sometimes emotional responses from children and adults alike. This vital element of art can set the scene, the time of day, and perhaps more importantly, the mood of the artwork. Color can be realistic, reflecting a subject; it can explore an emotional response to a subject; in non-representational art, color can become the subject. In 1905 at the Salon d'Automne, a group of painters explored new boundaries when they publicly presented their use of color to explore emotional responses to nature. They followed the vision of Henri Matisse, who described his art as an "act of pure painting, a search for the absolute." This idea that expression is the primary act of a painter enraged the public. The art critic Louis Vauxcelles referred to these artists as "les fauves" (wild beasts) and the name became associated with the group. The Fauves emphasized the flat canvas and a brilliant open air palette, but this was not enough to keep the group closely knit. Their expressionistic tendency soon pulled them apart, just as it had once brought them together.

SAMPLE QUESTIONS:

Why do you think the art critic named these painters wild beasts?

Which colors bring out the wild beast in you?

Analyze the mood which is presented by the colors in this painting.

FOR COMPARISON/CONTRAST: Henri Matisse, *View of Saint-Tropez*, 1904.*

ADDITIONAL RESOURCES:

Leymarie, Jean. *Fauvism*. Paris: Editions d'Art Albert Skira, 1959.

Mueller, Joseph-Emile. *Fauvism*. New York: Frederick A. Praeger, 1967.*

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE ELEMENT OF SHAPE

SLIDE: #2

ARTIST: Olaf Rude (Danish, 1886-1957)

TITLE: *Interior with Woman in a Red Dress*, 1919

MEDIUM: Oil on Canvas

SIZE: Height, 49 1/2 in.; width, 39 1/2 in.

ACCESSION NO. 88.10

Gift of Charter Collectors



ABOUT THE ARTIST: Olaf Rude began to use strong color choices and compositional structure early in his career, when he studied with the Danish artist Christian Zahrtmann. He later studied in Paris, where he viewed the work of the Fauves and the growing trends toward Cubism. From 1911 through 1919 he integrated the Cubist style into his artwork and produced many types of paintings, including landscapes, still lifes, interior spaces and portraits. After 1919 Rude's style became more influenced by the works of Henri Matisse, yet it remained uniquely his own. In 1953 Rude was named a professor at the Academy of Art in Copenhagen. His contribution to Danish art marks him as an important representative of the Bornholm School.

ABOUT THE ARTWORK: *Interior with Woman in a Red Dress* was painted on the Baltic island of Bornholm, where Rude lived within a colony of Danish artists. It depicts an island visitor sitting within an interior space representing Rude's newly-built studio. Rude places the seated subject in the window of a color-filled room. The work does not reflect the Cubist tendency to break and reassemble subjects, nor does it project the pure expressionism typical of the Fauves. Instead, it establishes an individual painting style which relies on strong shapes and compositional organization. Matisse's use of flat color and background shapes seems to be the dominant influence upon this artwork. Thinly washed hues of violet and orange are used to generalize light and content into various shapes which divide and segment the canvas, yet retain a strong sense of subject matter.

ABOUT THE EFFECT OF SHAPE IN COMPOSITION: Shapes are sometimes referred to as the building blocks of art. Indeed they are often used by artists as a major element of design. Many different types of shapes can be found in art. They can be geometric or organic, static or lively. On a two-dimensional plane, a shape may appear flat or may have an illusion of three-dimensional form. Changes in value or color may be used by an artist to create edges, build surfaces, or enclose areas which the viewer can read individually or together, thus producing a sense of order, harmony or variety in the artwork. Shapes may also be used as tools in a composition, giving visual clues which suggest specific images or direct the path taken by the viewer's eye. In this painting, Olaf Rude concentrates on flat shapes, organizing the artwork into simplified, colored planes.

SAMPLE QUESTIONS:

What shapes does Olaf Rude use in this composition?

Does a shape have to be recognizable to have a strong effect on the artwork?

What purpose do the shapes play in *Interior with Woman in a Red Dress*?

FOR COMPARISON/CONTRAST: Henri Matisse, *Lady in Blue*, 1937. Philadelphia Museum of Art

ADDITIONAL RESOURCE:

Phaidon Dictionary of Twentieth Century Art. London: Phaidon, 1973.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE ELEMENT OF LINE

SLIDE: #3

ARTIST: Constantin Brancusi (Romanian, 1876-1957)

TITLE: *Mademoiselle Pogany*, 1913

MEDIUM: Polished Bronze

SIZE: Height, 17 1/2 in.

ACCESSION NO. 54.16

Bequest of Mrs. Mable Hussey Degen



ABOUT THE ARTIST: Born in Romania, Constantin Brancusi left his peasant family at the age of eleven. A strong-willed lad, he learned quickly and worked to support himself so he could attend the School of Arts and Crafts. His early pursuits included the creating of anatomical models used for a medical school. Brancusi exhibited his work in Bucharest, then made his way to Paris, where he studied briefly with Rodin and later exhibited with the Independents (more commonly known as the Impressionists). It was while visiting an air show with fellow artist Marcel Duchamp in 1912 that both men were enthralled with what they felt was a revelation. Upon seeing an airplane propeller Brancusi has been attributed as saying, "Now that's what I call sculpture. From now on sculpture must be nothing less than that." He exhibited his sculpture in the Armory show in New York, a show established by American painters and sculptors as an alternative to prescribed, academic art, and thereafter received a much larger audience for his highly abstracted work. Although he led an almost reclusive life in later years, his simplified line remains much admired for its ability to capture the essence of form.

ABOUT THE ARTWORK: Margit Pogany, a painter studying in Paris, first met Brancusi at the boarding house where they both ate their meals. Upon visiting his studio she felt her features had been incorporated into a sculpture upon which he was working and *Mademoiselle Pogany* soon asked him to do her portrait. He threw away his first clay models of her, being more intent on learning her features than on completing a work. When posing for Brancusi's study of her hands *Mademoiselle Pogany* later wrote, "He only wanted to know them by heart, as he already knew my head by heart." The very large eyes, tightly coiffed chignon and stylized neck all emphasize an abstracted approach which still retains the essential being of the sitter. The subject of *Mademoiselle Pogany* sustained Brancusi's interest for many years and he produced versions of this bust at various times from 1912 through 1931.

ABOUT SIMPLIFIED LINE IN SCULPTURE: Lines exist in three dimensional sculpture just as they do on a two dimensional page. Lines define contour and create edges where two planes meet. It is the difference in value, light and darkness, which creates this form-defining line. *Mademoiselle Pogany* shows Brancusi's ability to reduce sculptural form to a combination of line and volume. Within his sculpture are some very primary forms such as the oval, the arc and the circle. The use of these forms gives his sculptures a universality. He stated, "To turn it into sculpture all you have to do is cut it right...the point is, you don't ruin a material to coax it to speak the way we would like, you let it speak for itself and tell us things in its own language." Brancusi's aim was to purify the true forms he invented, to give an essence of reality directly from nature through smooth curves and abstracted planes. With an intense interest in simplification he eliminates detail, leaving line and volume.

SAMPLE QUESTIONS:

What features has Brancusi eliminated to simplify the head form to an essence of itself?
How does the sculptor choose which lines to emphasize and which to eliminate?

FOR COMPARISON/CONTRAST: Constantin Brancusi, *Bird in Space*, 1927*

ADDITIONAL RESOURCES:

Geist, Sidney. *Brancusi: A Study of the Sculpture*. New York: Hacker Art Books, 1983*
Uiten, P., Dumitresco, N. and Istrati, A. *Brancusi*. New York: Harry N. Abrams Inc., 1987.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE ELEMENT OF TEXTURE

SLIDE: #4

ARTIST: Adelaide Labille-Guiard (French, 1749-1803)

TITLE: *Portrait of Madame Adelaide de France*
Daughter of Louis XV

MEDIUM: Oil on Canvas

SIZE: Height, 107 1/2 in.; width, 73 1/2 in.

ACCESSION NO. 82.21

Gift of Mrs. Berry V. Stoll



ABOUT THE ARTIST: Adelaide Labille-Guiard was born in Paris, the daughter of a cloth merchant patronized by the courts. The child grew up surrounded by the ribbons, laces and fabrics that she was later to paint so skillfully. A lonely girl, Adelaide frequented the studios of local painters, thus beginning her study of art. In 1783 Labille-Guiard was admitted to the powerful French Academy, which restricted its number of female members to no more than four. Elizabeth-Louise Vigee-Lebrun, portrait painter to Marie Antoinette, was admitted at the same time. An artificial competition was created between these two artists by critics of the time. Bawdy poems were written about them and it was suggested that they engaged in sexual activities with their male sitters. This type of publicity attracted crowds to the Academy's annual Salons, where the work of the two women was usually hung together. Despite her professional success, Labille-Guiard was accused of having paintings retouched by a male friend. She countered this by inviting her critics to observe her at work. Labille-Guiard was very influential in gaining support for unlimited admittance of women artists into the French Academy and eventually they were allowed unrestricted participation in the Paris Salon.

ABOUT THE ARTWORK: This *Portrait of Madame Adelaide* depicts one of the three aunts of King Louis XVI. The painting is one of four similar large-scale portraits of Madame Adelaide executed by Labille-Guiard (One of these is now the collection of Versailles). The Madame did not approve of the court headed by her nephew and his wife, Marie Antoinette. This portrait expresses a longing for the old court and a devotion to lost family members. The oval to the right of the composition depicts silhouettes of Madame Adelaide's deceased parents and brother, who died before he could become king. The frieze across the top refers to the death of her father, Louis XV. Building plans lying open on the stool allude to the Convent of Versailles, founded by her mother. Labille-Guiard is known for her ability to clearly define her sitters and ably create rich costuming with an academic finish. The rich velvet and embroidery of the costuming give credit to her great sensitivity for fabrics.

ABOUT IMPLIED TEXTURE: Labille-Guiard's fabrics portray an illusion of texture so effectively that the viewer tends to forget the physical presence of the finely finished canvas. This ability to "see" a texture involves a process of communication in which the painter provides the viewer with clues about the surface quality of an object. Artists create implied (or visual) texture by manipulating light and dark patterns, intensity, line, and shape to provide certain cues which are received by the eye and translated by the brain into a known surface. Artists sometimes choose to create actual (tactile) texture by using an impasto painting technique or adding collaged objects to the painting surface. Actual texture generally represents itself, but artists occasionally choose to displace an expected texture with an unexpected one in order to surprise the viewer or to create more variety and interest in the artwork.

SAMPLE QUESTIONS:

What painting techniques does Labille-Guiard use to create implied textures?

Can you think of an actual texture which might represent something other than itself?

FOR COMPARISON/CONTRAST: George Braque, *Musical Forms (Guitar and Clarinet)*, 1918. Philadelphia Museum of Art (an "actual texture" example)*

ADDITIONAL RESOURCES:

Chadwick, Whitney. *Women, Art and Society*. London: Thames and Hudson, Ltd., 1990.

Hamilton, George Heard. *19th and 20th Century Art*. New York: Harry N. Abrams, 1970.*

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE SENSE OF TASTE

SLIDE: #5

ARTIST: Pieter Claesz. (Dutch, c. 1597-1661)

TITLE: *Still Life*

MEDIUM: Oil on Panel

SIZE: Height, 18 1/2 in.; width, 25 in.

ACCESSION NO. 75.31

Gift of Mrs. Berry Stoll



ABOUT THE ARTIST: Pieter Claesz. worked as a still life painter in Harlem for forty years. He began by painting fish still lifes and tables laden with sweets. He was especially fond of including silver dishes or glasses of some type into the still life. His breakfast still lifes were initially executed in a monochromatic palette which added a uniform yellow or brown tone to the artwork and produced an austere appearance. As time passed, however, he included more and more primary hues. Still life painters of this period were generally ranked lower than painters who produced other types of artworks. Collectors, however, still paid very well for still life pieces. Like several of his contemporaries, Pieter Claesz. was known for this ability to leave an artwork with enough obscurity to allow the viewer to interpret the work on either a purely representational basis or on a symbolic level.

ABOUT THE ARTWORK: In *Still Life*, Pieter Claesz. combines the yellow of the lemon with other vivid hues which in turn stimulates the senses. He combines many different shapes and textures in the dense space and lights the artwork in such a way to create more depth. Using a very fluid, feathery brushstroke, the subtleties of each food in the work are brought forth with a powerful impact. It seems as though the diner in this painting has just left the table. In the seventeenth century, Haarlem was the center for the production of breakfast pieces which included tabletops laden with sweets, fruits, cheeses and other delicacies. Each combination of food could be linked to a particular meal and connoisseurs of this period recognized each particular part of the repast.

ABOUT ART AND THE SENSE OF TASTE: In order to appeal directly to the sense of taste, Dutch still-life works combine both realism and illusionism along with a high degree of craftsmanship. By capturing the realistic surface texture of a fruit or the gleam of meat or fish, the artist captures the viewer's anticipation of the taste of this meal. Artistic techniques to achieve these effects combine both delicate impasto and multiple layers of glazes. To add further illusion, the artist sometimes adds a fly sitting on a piece of over-ripened fruit. Even though this artwork can stand as an admonition for moderation, the heightened appeal to human senses first reminds the viewer of the meal's many delightful flavors.

SAMPLE QUESTIONS:

What tastes do you find you can recall from memory?

How did the artist add to the realism of this artwork and the sense of a captured moment?

FOR COMPARISON/CONTRAST: Pieter Claesz., *Table with Ham, Fruit and Drinking Glasses**

ADDITIONAL RESOURCES:

Bergstrom, Ingvar. *Still Lifes of the Golden Age*. Washington D.C. National Gallery of Art, 1989*
de Jongh, E. *Still Life in the Age of Rembrandt*. Auckland: City Art Gallery, 1982.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE SENSE OF SMELL

SLIDE: #6

ARTIST: Jacob Van Walscapelle (Dutch, 1644-1727)

TITLE: *Floral Still Life*, 1681

MEDIUM: Oil on Canvas

SIZE: Height, 40 1/2 in.; width, 35 in.

ACCESSION NO. 87.1

Gift of Eleanor Bingham Miller and Barry Bingham, Sr.
in honor of Mary Caperton Bingham



ABOUT THE ARTIST: Jacob van Walscapelle, a successful painter from Amsterdam, was born Jacobus Cruydenier but later assumed the name of his great-grandfather. Walscapelle's brilliant palette and skillful technique were employed to create still lifes with oysters, fruit and glasses, as well as flowers. His floral arrangements seem as fresh today as when they were painted. Little has been recorded about Walscapelle's life, but we know that he became active in city politics and probably painted very little after 1673. As an artist who specialized in flower paintings, Walscapelle would have been considered a fine craftsman. He would not, however, have been highly respected as an artist, for critics and patrons of the time preferred works dealing with moral issues. Despite this, Dutch still life paintings of the 17th century are today considered to be among the finest of their kind ever produced. The 17th-century artist would sometimes work on a floral study for months, gradually adding flowers to the painted arrangement as the seasons progressed. Botanical details of each flower were precisely portrayed, emphasizing a strong link between the worlds of science and art.

ABOUT THE ARTWORK: Some flowers which are now considered common were rare in 16th-century Europe, but an intellectual curiosity was born in the Renaissance which heightened an interest in new floral species. This interest peaked when samples of flora were brought back from sailing adventures to faraway lands, after which patrons commissioned artists to create representations of these strange new flowers. In this *Floral Still Life*, Walscapelle paints every petal with such accuracy that each flower and insect can still be identified today. The bouquet is created around a central axis. Complex compositional elements are created as the flowers twist and turn within their space. To northern Europeans of the 17th century, flowers sometimes represented particular religious symbols or served to remind the viewer about the fragility of life and nature. Walscapelle's work, however, was not intended to convey any hidden meaning. It was created to provide a welcome relief from the lifeless winters of his patrons.

ABOUT ART AND THE SENSE OF SMELL: In 1606 the artist Jan Breueghel said of Netherlandish floral still lifes, "I do not believe so many rare and varied flowers have ever been painted and with such diligence. They will look beautiful in the winter; some colors almost emulate nature." Like many still life paintings of the time, *Floral Still Life* depicts flowers which bloom at different times and cannot therefore be experienced all at once. But what a fragrance such a bouquet might produce! The viewer is invited to stop and "smell" the flowers in this artwork. The fragrance of these flowers in full bloom might seem overwhelming, but the painting emphasizes that the blooms and fragrance are only temporary. Some viewers interpret this work as a meditation on the futility of seeking earthly pleasures; some see it as a haunting reminder concerning the brevity of life. In either case, the painting initially appeals to the viewer's senses, particularly the sense of smell.

SAMPLE QUESTIONS:

What particular floral fragrances can you recall from memory and where were you when you experienced them?
Why did explorers return with samples from the new lands they discovered?

FOR COMPARISON/CONTRAST: Jan Brueghel the Elder, *Flowers in a Glass**

ADDITIONAL RESOURCES:

Bergstrom, Ingar. *Still Lifes of the Golden Age*. Washington D.C.: National Gallery of Art, 1989*

Kunst, Rijksdienst Beeldende. *Seventeenth Century North Netherlandish Still Lifes*. The Netherlands Office for Fine Arts, 1985

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH THE SENSE OF FEELING

SLIDE: #7
ARTIST: Anthony Jansz Van der Croos (Dutch 1606/7-1663)
TITLE: *View of Leiden*, 1649
MEDIUM: Oil on Panel
SIZE: Height, 25 in.; width, 37 in.
ACCESSION NO. 89.13
Bequest of Jane Morton Norton



ABOUT THE ARTIST: In museums today, Dutch landscape painters hold a respected and admired position. However, during their lifetime, few of these painters received commissions of great importance and their work served primarily to decorative urban households. Subsequently though, these landscape painters of the 17th century have been recognized for flattering the unique features of the region and recording the daily routines of its inhabitants. Little is known of many of these painters, and their individual achievements may seem to merge. Anthony Jansz Van der Croos was a member of a family of painters. Married twice, he was the father of nine children and lived in Alkmaar and The Hague where he was recorded as having painted for six years. Unlike his brother, Pieter, who used a monogram in his artwork, Anthony Van der Croos incorporated a significant feature of The Hague or the surroundings to identify his artwork. Anthony is known for his own consistent strong handling of color values.

ABOUT THE ARTWORK: The province of North Holland became one-third larger in area between 1590 and 1650. *View of Leiden* was painted during this time of intensive land reclamation in Holland. It shows a flat land inhabited by peasant people attending to their daily tasks. In order to portray this panoramic landscape, Van der Croos dropped the horizon, producing a monumental sky. With an emphasis on horizontality, he created the moving clouds before the storm both in the expansive sky and in the light that seems to move across the field. He used a winding road to lead the viewer's eye through interlocking planes and tones of grey to unite the composition and emphasize the humidity of these lowlands. A very careful study of detail is characteristic to this period of artwork. Despite the changing weather Van der Croos created a stable and serene landscape in this representation of his world.

ABOUT ART AND THE SENSE OF FEELING: The sensitive rendering of *View of Leiden* helps to heighten several of the viewer's senses in reaction to the changing weather patterns. Using a low horizon, the percentage of the composition devoted to the sky allows the viewer to "feel" the rush of the approaching weather front. Other cues used by the artist include a palette of lights and darks emphasizing both present and anticipated weather. Such stimulation of the senses was prevalent during this period of Dutch painting. Though often struggling with less than permanent green and blue pigments, the Dutch painters used transparent layers of paint against ground layers to achieve their luminous results. Another Dutch painter, Jacob Isaacksz van Ruisdael also heightened the viewer's feeling toward the artwork through weather-filled skies, space and distance. Constantijn Huyens wrote of Dutch landscape painters (c. 1630) "It can even be said, as far as naturalism is concerned, that in the works of these clever men, nothing is lacking but the warmth of the sun and the movement caused by the gentle breeze."

SAMPLE QUESTIONS:

What art elements and compositional devices has the artist used to stimulate the sense of feeling?
How does the effect of one sensory mode influence another?

FOR COMPARISON/CONTRAST: Jacob van Ruisdael, *View of Alkmaar*, c. 1670-1675. Museum of Fine Arts, Boston*

ADDITIONAL RESOURCES:

Sutton, Peter C. *Masters of 17th Century Dutch Painting*. Philadelphia: University of Pennsylvania Press, 1987.*
Wright, Christopher. *The Dutch Painters*. Woodbury, New York: Barron's, 1978.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH CULTURAL STYLE

SLIDE: #8

ARTIST: XXII Dynasty, Libyan Period
(Egyptian, 950-730 B.C.)

TITLE: *The God Thoth with Ibis Head*

MEDIUM: White Limestone

SIZE: Height, 30 1/4 in.; width, 17 1/2 in.

ACCESSION NO. 72.11

Museum Purchase with additional funds from
Mrs. John V. Collis and Mrs. Baylor O. Hickman



ABOUT THE ARTIST: Even though thousands of years have passed, records of the Egyptian artist and his environment do exist through excavations, reliefs showing the artist at work, and a few signed artworks. Ancient Egyptian craftsmen worked under the direction of a master designer, often a High Priest. This Master of the King's work relied upon traditional artwork with new designs added to satisfy a new king. The master artist of the New Kingdom (c. 1550-1080 B.C.) was titled the Overseer of All the Works of the King. His Chief Sculptor might have had a studio within the official palace, but the temples were patrons of the arts as well and also supported art workshops. It was common for works of art such as reliefs to undergo a religious rite to officially place the object in the service of the gods. Whether craftsman or master designer, fathers were commonly followed by their sons into studios, repeating the techniques and the style of the artwork for centuries. The work of each master might be difficult to recognize because of the generalization of artwork and methods, but the individual artist on occasion did have recognizable details unique to his work which influenced the work of those who followed him.

ABOUT THE ARTWORK: An example of sunk relief (relief en creux), the outlines of this figure were incised into the background of the limestone and the subject was then textured and detailed. Sunk reliefs, which could be completed more quickly than bas reliefs, were seen frequently on building exteriors. Pictured in this artwork is the god Thoth, an important patron of speech, wisdom and hieroglyphics. He was considered an excellent scribe and a judge of words of truth and right. This attribution was often emphasized by the depiction of a writing reed and a palette held in the god's hands. Thoth was thought to be the originator of knowledge: the alphabet, numbers, reading, writing and speaking. He appears here in human form but with the head of an ibis, a bird which was sacred to him. At other times this same god could be found in the form of a baboon sitting on an altar or perched atop the shoulders of a scribe.

ABOUT EGYPTIAN ART: The style of Egyptian art is instantly recognizable, partly due to its very slow evolution and consistent repetition of design. The Egyptian artist set out not to convey what he saw, but to conform to an established creative standard. Thus it did not seem odd to him to simultaneously represent both the front and the side views of a human figure. Egyptian art concentrated on an ideal, and each part of the body was portrayed from an "ideal" perspective. A measured system of restraint was portrayed to reinforce all that would contribute to a disciplined life style. Projects generally involved the collaboration of several specialized craftsmen with uniquely developed skills. Egyptian art was generally accompanied by hieroglyphic writing which was linked very closely to the artwork and could even influence the composition of the piece. Rarely did an artwork stand alone without this crucial inscription. This relief sculpture of the god Thoth demonstrates a definition of the space it occupies, both in its block form and in the rectangular quality of its hieroglyphics.

SAMPLE QUESTIONS:

What other stylistic features stand out when identifying Egyptian art?
Why did the Egyptian artist combine human and animal forms?

FOR COMPARISON/CONTRAST: *Painted Limestone Relief from the Tomb of Ptah-hotep*, at Saqqara*

ADDITIONAL RESOURCES:

Aldred, Cyril, *Egyptian Art*. New York: Thames and Hudson Inc., 1985.*

Mercatante, Anthony S. *Who's Who in Egyptian Mythology*. New York: Potter Inc., 1978.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH SPIRITUAL UNDERSTANDING

SLIDE: #9
ARTIST: Mali, Bambara Tribe (West African, 19th Century)
TITLE: *Ceremonial Antelope Dance Headdress (Chi Wara)*
MEDIUM: Carved Wood, Leather
SIZE: Height, 46 in.
ACCESSION NO. 67.21
Museum Purchase



ABOUT THE ARTIST: With very distinct cultural patterns in each tribe or village, the African artist is well aware of the prescribed, successful forms used for his tribe. Yet within these forms, he adds his own creative influence, bringing distinct characteristics to his work. The artist works away from the view of casual onlookers, with great concentration on his task. He has confidence that, working in harmony with the wood, he will not be harmed by the Spirit which he believes will occupy the sculpture. He uses an adze-like tool upon a wooden block. Once the form emerges, he will either leave it with the marks of the adze or blacken the surface with a hot iron and polish the sculpture with abrasive leaves. The artist is usually well compensated for his work and in some tribes may even become a special leader to his people. If the style of art somehow directly aides his tribe, the new version will be incorporated into tribal tradition since it is a form in which the spirit is pleased to dwell.

ABOUT THE ARTWORK: Chi Wara headdresses are made in many variations upon a theme and are used for the antelope dance. The two most consistent features of the headdress are the zigzag lines on the mane and the exaggerated horns. The eland, inspiration for the artwork, serves as the tribal animal of the Bambara and is thought to have taught the farmer how to cultivate the grain and extend the growth of the crop. Wearing the headdress, young men from the tribe perform a circular dance accompanied by drum beats; leaping and bounding they characterize the revered animal's movements. A female and male pair is always formed by the dancers. The headdress is often made from a single piece of wood. Although wood is one of the most common materials used for African sculpture, it is susceptible to humidity, termites and deterioration from use. The abstraction of the antelope is a conscious effort on the part of the artist to intensify the form. The exaggeration of proportions gives the form a new energy, while simplification of other lines in the design adds harmony. With jagged lines and bold curves the Chi Wara headdress emphasizes the strength felt by the dancer.

ABOUT AFRICAN ART AND SPIRITUALITY: African art holds an established place in museums and is viewed with distinct cultural appreciation. Common to African artists is the belief in a universal life force. Spirituality cannot be separated from the object created, as it is designed specifically for the habitation of a spiritual being which is vital to the religious practices of the tribe. The viewer looks not for an ideal beauty in the art but rather for an expression of a spiritual ideal within a given artistic form. Seeking the favor, aid and protection of the Spirit, the artist endeavors to incorporate a divine power within this form. It is the craftsmanship of the object which will convince the Spirit to reside there. Some believe the Spirit will remain in the artwork at all times while others believe it exists only during special ceremonies. Regardless, the figure is thought to contain special powers which will be able to control fertility, planting and harvesting and thus the stability of the tribe.

SAMPLE QUESTIONS:

How is the essence of the animal maintained in the design of the African sculptor?
What other religious practices ascribe spiritual powers to sculpture?

FOR COMPARISON/CONTRAST: Slide #10, Dan, Liberia, Ivory Coast. *Mask*, 19th century. The J.B. Speed Art Museum Collection.

ADDITIONAL RESOURCES:

Gillon, Werner. *A Short History of African Art*. London: Penguin, Inc., 1986.
Leuzinger, Elsy. *The Art of Black Africa*. New York: Rizzoli Publications Inc., 1977.

RESOURCE KIT

SUBJECT: APPROACHES FOR LOOKING AT ART:
THROUGH AESTHETIC CONSIDERATIONS

SLIDE: #11
ARTIST: Sioux (Native American, 19th Century)
TITLE: *Woman's Dress*, c. 1860
MEDIUM: Native Leather, Beads
SIZE: Height, 58 in.; width 55 in. (sleeve to sleeve)
ACCESSION NO. 37.69.15
Museum Purchase



ABOUT THE ARTIST: Native Americans approached the creation of an object, garment or household item with a specific sacred purpose in mind. The artist strived to fuse a pleasing aesthetic with a utilitarian function. Women took great pride in the production of exquisite beadwork. Skill in craftsmanship was as important to the Native American woman as bravery in combat was to the warrior. New designs for beadwork were often revealed in dreams and the maintenance of a high quality became vital to the spiritual inspiration. Upon completion of her design, the Lakota (Sioux) artist was considered waka (mysterious) by others in the tribe and was held in very high regard. Though art for art's sake was unknown to the Native Americans, they maintained all of the attributes any artist might claim: design influence and decision-making, a high aesthetic concern and personal purpose in creation.

ABOUT THE ARTWORK: One culture can distinctly influence another and such is the case with Native American beadwork. The glass bead, from its arrival on the continent with Christopher Columbus, became a staple of native clothing decoration. In some cases European beads were used to adorn existing natural materials; in other cases they replaced traditional materials such as quills. Although some Native American women felt the beads were "dead" because they did not come from a living creature, Venetian or Czechoslovakian beads were gradually absorbed into the artwork. The beading work itself became sacred reflecting the sacred colors of the Native American: blue, red, yellow and black. It was believed that a blessing would be bestowed upon the creator and/or the person for whom the object was made. The light blue beads on this dress symbolize the waters of a lake combined with the reflection of the sky. Incorporated into the yoke is the breast of a turtle, represented in the center U-shape. The extension on either side of the U forms the sides of the turtle's shell. According to legend, the turtle made it possible to create the earth from the mud beneath the sea because of its ability to move on land or water. It lived a long life and was known to pass on great powers to women.

ABOUT ARTWORK AND AESTHETIC CONSIDERATIONS: Artist George Catlin was instrumental in making a survey of the life and art of the Native American and published a book on the subject in 1844. In 1893 a large collection of Native American art was exhibited at the Chicago Columbia Exposition. While the public generally saw such objects displayed within a natural history setting, scholars published works discussing the aesthetics of these pieces. Each work was carefully executed, for it was inherently associated with the spirituality of its creator. The art of the Native American can be appreciated by examination of the formal visual elements alone, but a true understanding of design and composition is fully enjoyed only within the context of the object's special meaning.

SAMPLE QUESTIONS:

How do you define the differences between craft and art?
How does the display of an object influence the viewer's reaction to it?

FOR COMPARISON/CONTRAST: Slide #12, Sioux, *Moccasins*, c. 1860. The J.B. Speed Art Museum Collection.

ADDITIONAL RESOURCES:

Maurer, Evan M. *The Native American Heritage*. Lincoln: University of Nebraska Press, 1977.
Nelson-Atkins. *Sacred Circles: Two Thousand Years of North American Indian Art*. Kansas City: Nelson Atkins, 1977.

APPROACHES FOR LOOKING AT ART

GLOSSARY OF ART TERMS

- abstraction:** Art which emphasizes the elements and principles of design. The subject may be recognized or completely transformed.
- academic art:** Art which reflects the accepted style of art produced and exhibited at schools of formal instruction.
- adze:** A tool with an arched blade at right angles to the handle, used for shaping wood.
- aesthetics:** The study of that which is philosophically pleasing, beautiful or has an emotional impact on man. It involves concepts from a psychological, sociological, ethnological or historical perspective.
- bust:** A sculptural representation of the upper part of the human figure which includes the neck, head, part of the shoulders and chest.
- canvas:** Surface of woven linen or other fiber on which an artist applies paint.
- chromatic:** Relating to color.
- collage:** An artwork technique in which the artist creates an image or part of an image by attaching real materials that have actual texture to some type of ground.
- color:** The characteristic of a surface which results from the response of vision to the wavelength of light that is reflected from the surface.
- composition:** The ordered arrangement of elements (color, shape, line, etc.) to form a coherent unity in a work of art, usually according to the principles of design.
- contour:** A single line or lines that define the outer and sometimes the inner edge and surface of an object or a figure.
- Cubism:** A style of art in which the subject is broken apart and reassembled in an abstract geometrical form simultaneously depicting many different views of an object.
- culture:** Deals with the aesthetic, psychological, religious, sociological, and historical aspects of our lives. The sum total of ways of living by a group of human beings which are transmitted from one generation to another.
- design:** The organization, plan or composition of a work of art.
- Expressionism:** Art in which conventional ideas of realism and proportion seem to have been overridden by the artist's emotion, with resultant distortion of shape and color.
- Fauves:** A name (meaning "wild beasts") for a group of artists from Paris around 1905 who used brilliant colors for expressive purposes.
- figure:** A representation of the human body.
- form:** The shape or appearance of a representation, considered apart from its color or material.
- frieze:** Any horizontal band, decorated with carvings, paintings of figures, usually at the upper end of a wall or plane.

geometric: A mechanical shape which appears related to geometry such as squares, circles, triangles and rectangles.

glaze: A thin, transparent layer of paint applied over opaque layers.

harmony: A quality which is achieved when art elements function together in an integrated manner, supporting one another.

hieroglyphic: Ancient Egyptian pictorial writing containing signs representing either complete words, or syllables forming part of a word.

hue: Refers to the name of a color (red, yellow, blue-violet, etc.).

illusionistic: The ability to render on a two-dimensional surface the illusion of a three-dimensional image.

image: The appearance generated through the use of an art medium to represent subject, shape or form.

impasto: A thick, heavy application of paint made by using a brush or palette knife.

Independents: The name given by the artists to a specific art movement known as Impressionism begun about 1875, stressing spontaneity and the effects of light on color.

intensity: Refers to the purity (brightness or dullness) of a color.

landscape: A work of art that depicts the features of the natural environment.

line: The path of a moving point; line may vary in character, width, direction, length and may define contour.

medium: The material with which an artist works, such as marble, bronze, oil paint, watercolor, etc.

monochromatic: One color; refers to colors formed by changing the values of a single hue by adding neutrals (black and white).

naturalism: An approach to art in which all forms are descriptive representations of visual experiences from direct observation. True naturalism contains no interpretation.

organic: The opposite of mechanical or geometric shapes. Shapes could be free form or derived from nature.

organization: Specific or planned relationships of art elements in pictorial space.

palette: The colors which an artist selects to use on an artwork.

pattern: A principle of design in which combinations of lines, colors, and shapes are used to show real or imaginary things. Pattern may also be achieved by repeating a shape, line or color.

perspective: The representation of three-dimensional objects and space on the flat surface to produce the same impression of distance and relative size as that received by the human eye.

plane: A surface which can be essentially measured by height and width and is two dimensional.

portrait: The image of a person's face, made of any sculptural material or any two-dimensional medium.

primary color: Hue that cannot be produced by a mixture of other hues. From these hues (in painting, red, yellow, and blue), all other spectrum colors can be made.

proportion: A comparative size relationship between several objects or between parts of a single object or person. Proportions may be distorted to heighten the visual effect or emotional quality the artist is attempting to achieve.

realism: A style of art which retains the basic impression of the subject being shown true to life.

relief: A sculptural surface which projects from a background or main mass. The degree of projection determines whether it is high or low relief. In **bas relief** the figures project less than half their true depth from the background.

school: A group of artists who have a similar philosophy and style or who work under a common influence.

sculpture: A three-dimensional work of art.

shape: An enclosed space with two dimensions that stands out from space around it due to a defined boundary or difference in color, value or texture.

space: The area in which two or three-dimensional artwork is composed. Also, the feeling of depth in a two-dimensional work.

studio: The working place of an artist.

study: A preliminary rendition of a projected work or, more often, a detail of that work, such as a head, a figure, or a flower.

style: The distinctive characteristics contained in the works of art of a person, period of time, or geographic location.

subject: That which is represented or indicated in a work of art.

texture: An element of art which refers to a surface quality. It can be either tactile or visual.

actual (tactile) texture: A surface which can be experienced through the sense of touch (as opposed to surfaces visually imitated by an artist).

implied (visual) texture: A representation of an actual texture created by recreating the light and dark pattern characteristic of its surface.

three dimensional: Having length, width and depth.

tone: The modification of a color (hue) through the addition of neutrals.

two-dimensional: Having length and width.

value: The relative degree of lightness or darkness given to an area by the amount of light reflected from it.

variety: The use of changing, opposing, or contrasting elements in a composition to add interest.

volume: A three-dimensional shape which occupies space.

wash: A thin transparent layer of paint which could include a wide variety of values.

APPROACHES FOR LOOKING AT ART

SLIDE LIST / PRONUNCIATION GUIDE

- Slide #1 Louis Valtat (loo - ee val - ta)
Fauve Landscape, 1905-1906
- Slide #2 Olaf Rude (rood)
Interior with Woman in Red Dress, 1919
- Slide #3 Constantin Brancusi (con - stan - tin bran - coo - zee)
Mademoiselle Pogany, 1913
- Slide #4 Adelaide Labille-Guiard (a - day - lah - eed la - bee - y' gee - yar)
Portrait of Madame Adelaide de France, Daughter of Louis XV
- Slide #5 Pieter Claesz. (claws)
Still Life
- Slide #6 Jacob van Walscapelle (val - skah - pell)
Floral Still Life, 1681
- Slide #7 Anthony Jansz Van der Croos (van der crews)
View of Leiden, 1649
- Slide #8 XXII Dynasty, Libyan Period (Egyptian, 950-730 B.C.)
The God Thoth with Ibis Head
- Slide #9 Mali, Bambara Tribe (West African, 19th Century)
Ceremonial Antelope Dance Headdress (Chi Wara)
- Slide #10 Dan, Liberia, Ivory Coast (West African, 19th Century)
Mask
- Slide #11 Sioux (Native American)
Woman's Dress, c. 1860
- Slide #12 Sioux (Native American)
Moccasins, c. 1860

Loading Artwork Slides: Since slides of some artwork are easily inverted or reversed, the slides in all J.B. Speed Resource Kits have been marked with a small dot. Place the carousel in front of you with number one at your right hand. When each slide is inserted into the carousel the dot should be visible and facing you.

APPROACHES FOR LOOKING AT ART

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